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"Behold!" said he, "the last blow. The ruffians! could they not rid themselves of me, without torturing me with the sight of my brother's sufferings?"

"Do not pity me," replied Valerio; "perhaps they would not have allowed me to pass my days and nights near thee; now, I thank them, for I will quit thee no more."

Many days and many nights passed away before the brothers Zuccati received any explanation regarding their position, or any relief to their grief and anxiety. The heat was insufferable; the plague broke out in Venice, and the atmosphere of the prison became infected. Francesco, lying upon a pallet of broken and dusty straw, seemed insensible to his sorrows, only now and then stretching out his hand to carry to his lips a few drops of brackish water contained in a pewter goblet. Exhausted by continual perspiration, he wiped his smarting face with fragments of linen, which Valerio kept for him with extreme care, and which he took the trouble to wash daily, putting aside for that purpose half of his own miserable ration of water. It was about the only service he could render to his unfortunate brother. He was in need of everything. He had used the whole of his rich vestments to make for him with bits of straw a kind of pillow and screen, and only retained a few rags to clothe himself, whereon the remains of gold and embroidery were still perceptible. Valerio had in vain offered his pearls, poniard, and golden chain to the jailers, in order to procure for Francesco some mitigation of the frightful severity of the *carcere duro*; but the jailers of the Inquisition were incorruptible.

Notwithstanding the impossibility of alleviating the sufferings of his brother, Valerio continued faithfully to care for him. More robust, and too much absorbed in the pains of Francesco, to be sensible of his own, he was continually occupied in turning him over on his miserable couch, in fanning him with his cap-plume, feeling his burning hands, and watching his lifeless eyes. Francesco complained no more; he had lost all hope. When he rallied for a moment from his depression, he tried to smile upon his brother, to address to him kind words, and then sank back into an alarming stupor.

One evening Valerio was seated, as usual, upon the heated tiles. The languid head of Francesco was upon his knees. The un pitying sun was going down in a sea of fire, coloring with an unearthly light the red-painted walls, which seemed to preserve and evolve the intense heat of a conflagration. The plague was extending its ravages more and more. All the animating and joyous sounds of magnificent Venice were replaced by the silence of death, only interrupted by the mournful tolling of the bell for the dying, and by the distant chanting of some pious monk, as he floated along the canal in a boat, conducting it full of corpses to the cemetery. A martin came and perched himself upon the sill of the narrow opening which gave a rarified and withering air to the Zuccati's cell. This black swallow, with its blood-red breast, its stony and sharp voice, its proud and savage attitude, affected Valerio as a bird of ill omen. It seemed uneasy; and, after calling in its peculiar manner to some lagging compa-

nion, it flew away uttering a certain cry, well-known to the Venetians, and which they never hear without consternation. It is the cry of wandering birds when about to assemble for migration; they depart all together in numberless flocks; the sky is darkened by them, and the same day sees them all disappear, even to the last bird. Their departure is the sign of a veritable scourge. The *mozelins*, an almost imperceptible species of insects, whose shrill and continual buzzing irritates even to a fever, and whose sting is insupportable, fill the atmosphere at this season, and being no longer pursued in the upper regions of the air by the chasing swallow, fall back upon the habitations, and swarm there, robbing the Venetians of sleep; no appliances of luxury on their part preserving them from their attacks.

Under the leads, and at a time when the air, charged with pestilential exhalations, entered like poisoned arrows into every pore, the appearance of the *mozelins*, soon to be followed by scorpions, was like a signal of death to Francesco. Already exhausted by a raging fever, he nevertheless enjoyed a little repose during the short hours of the night, when the refreshing breeze found its way even to him; but this repose was soon to be snatched away. During the night these gnats penetrate into every dwelling, and especially those where the warm breath of man attracts them. Valerio listened with anxiety. He heard a thousand sharp cries, a thousand hasty and restless flutterings, calling and replying, receding and approaching, birds assembling and organizing upon the roof, as if for deliberation, and then flying off, uttering their shrill adieu, as if it were a parting curse upon the grieving city. Valerio placed himself near the window, from which nothing but the sky was visible. He saw the black spots darting through space, at an inconceivable height, no longer describing the great regular circles of the chase, but all flying in direct line towards the east. The swallows were already on their way. Francesco heard the cry of their departure; he had read in Valerio's face the horror of this discovery. When man is overwhelmed by suffering, he knows not how to anticipate fresh misfortune, although imminent and inevitable; he has not the strength to add to the present a thought of future evil. When this evil arrives, he is as if crushed by an unforeseen catastrophe. Death itself, that fatal—that unavoidable *dénouement* of life, almost always appear to men as an injustice from heaven—like a caprice of destiny.

"After to-morrow," said Francesco to his brother, in a low, faint voice, "I shall sleep no more." This was pronouncing his own death-warrant. Valerio understood him, and his head dropped upon his breast. Bitter tears, which until then, he had had the fortitude to restrain, coursed down in burning floods upon his pale and wasted cheeks.

YORK MINSTER.—That dream of beauty realized. Through its aisles I heard grand music pealing. But how sorrowfully bare is the interior of such a cathedral despoiled of the statues, the paintings, and the garlands that belong to the Catholic religion. The eye aches for them. Such a church is ruined by Protestantism.—*Madame Ossoli.*

EGYPTIAN ART.

Translated for "THE CRAYON," from the French of F. B. DE MERCEY.

EGYPT has always been a country pre-eminently mysterious. Shut up in that long and narrow valley of the Nile, which, from Meroë to the interior sea, a space of over four hundred miles, encloses a double solitude, its singular people carefully avoided all contact and connection with other countries, which it despised. Conquering, it confined itself to destroying, without dreaming to give to the defeated either its religion or its laws: conquered, its civilization absorbed the conqueror.

Until the epoch of the discovery of Champollion, the darkness which covered the past of this great people, had been only imperfectly penetrated. Now, its history offers neither void nor obscurity. The authenticity of the list of Manethon, is undoubtedly established. The names of the kings belonging to each of its thirty-two dynasties, are known. Three periods of about a thousand years each, divide the historical eras of the Egyptians and the development of the arts; the period of the pyramids of Memphis, that of the temples of Thebes and of Karnak; and lastly, that of the Ptolemies and the Romans.

The Egyptian architecture, colossal as that of the Ganges and Euphrates, as complex and as varied, offers a more learned and normal expression of Nature and of theogony. The temples of Thebes and of Karnak, are the most perfect models of sacerdotal architecture. Christian art owes to them the outline of its cathedrals, wherein the two towers have replaced the porch of the Egyptians.

The statuary of the Egyptians, although petrified by hieroglyphical laws, is as imposing as their architecture. The colossal limb of Sesostris the first, the gigantic sphinx of Ghize, the colossi of Ibsamboul, the statues of Memnon, and of so many other monuments, that we could not here enumerate, prove to us, that the Egyptian artists were not discouraged by the boldness of those of India; but that which particularly distinguishes the art of the Nile from that of India, is the aspect of reality in these colossi; the imitation of nature is carried as far as possible. Each figure is a portrait; there is nothing to recall the enormous extravagances of Indian statuary.

The superiority of Egyptian art over the fantastical art of the Hindoos, and its *rationale* are the result rather of climate and toponography, than the fruits of experience or of successive progress; it is probable that art developed itself simultaneously on the borders of the Nile, of the Euphrates, of the Ganges, and of the Yellow River.

The *rationale* of Egyptian art is a sort of corollary of its most learned theogony, the most founded on observation and the knowledge of the phenomena of nature, on astronomy, mathematics and morality, which has ever existed. Its architecture is the most elevated and the most striking expression of symbolism; we should not then be surprised at the majesty and the infinite variety of forms, which are presented in Egyptian architecture, from the gigantic pyramid and the rough proto-doric temple, to the most delicate chapel. The Egyptians have invented and made use

of all kinds of columns, but the one to which they have given the preference, is the column with lotus-formed capitals, or palm-tree foliage, emblem of the powerful vegetation of the soil.

A singularity which belongs to Egyptian as well as Assyrian art, is the degree of perfection, which their most ancient and primitive monuments at once present. It would seem, that the architects and artists of those remote periods, had acquired spontaneously, and by a sort of peculiar intuition, the perfect knowledge of their art, and that without groping their way, they had attained to results, which, although not complete, were yet, at least, very unexpected. What, for example, more wonderful, than the science and the skill displayed in the cutting and laying of the blocks, which served to construct the pyramids; those enormous monuments of the earliest Egyptian period! What knowledge of proportion! What faithful and simple imitations of nature are offered to us by the sculptors belonging to this same period, and which are anterior by many ages to those produced by other nations!

In the centre of the Egyptian gallery, on the ground floor of the Louvre, are to be seen three statues of stone, which date more than thirty centuries before our era, and which are without doubt, the three most ancient statues known. One of these represents a woman by the name of Nesa, who, to judge by the hieroglyphical legend at its base, was of royal blood; the two others represent personages called Sepa, and which, both have a certain degree of resemblance, undoubtedly the father and son.

These statues in perfect preservation, are adorned in certain parts with colors. Thus the hair carefully curled, forming a sort of thick cap, cut square before, and coming down to the middle of the neck, is painted black; the pupil, the eyelids, and the eyebrows are likewise painted black, and the under part of the eye ornamented with a band of green. The execution of these statues, simple and plain as they appear, denotes great practical skill. The hands laid upon the body, and the feet extremely short, are flat and rather grossly executed; the limbs are half entangled in the block of marble; but these inaccuracies seem to be the result of a certain part taken hieroglyphically; for the bold and vigorous manner in which the trunk of the figure is executed, in which the articulation and the keen ligatures are represented, and the character of reality which the whole figure presents, indicates a degree of art considerably advanced.

The sculpture found at Nimroud, perhaps a thousand years anterior to the specimens found at Memphis, and the most ancient which have yet been met with among the small mountains of Mesopotamia, are likewise much superior to other Assyrian sculpture more modern, found at Khorsabad and Koyoundjek. We must say that they offer quite another knowledge of form, and quite another delicacy of execution than these first Egyptian statues. It is difficult to explain how those architects of Ghize and the Egyptian and Assyrian sculptures, have reached from the rudiments, up to that sort of relative perfection; and we ask ourselves to what period can we trace

among these nations, the commencement of the art.

Thanks to the progress of hieroglyphical science, we have been able to penetrate the mysteries of Egyptian theogony, and the chronology of this ancient people presents no defects. Their gods, their kings are known to us. Their temples, their palaces, their monuments so often reproduced, are now, by the aid of photographic processes, in some measure reconstructed among us. We will not occupy ourselves, then, with the past so well known; we will not repeat what has already been said so many times; we will only confine ourselves to note some new facts, and to make known the last discoveries, which have been made on that soil, which one might have supposed was exhausted.

In the course of the year 1850, M. Mariette belonging to the museum of the Louvre, and then on a despatch to Egypt, profiting by a suggestion of Strabo, had undertaken some excavations at Sakkarah, on the declivity of the Libyan chain. The head of a sphinx which he found under the sands of the desert, soon led him to the discovery of the body, and then to a whole line of these animals. The line was placed before a temple dedicated to the god, Serapis, which had formerly been erected in the midst of the Acropolis of ancient Memphis. This temple, noted by Pausanias, as the most ancient among those consecrated to that divinity, and which Strabo represents to us, as imbedded in the sands of the desert, which, in his time raised half way to the sphinx, was buried under small banks of sand thirty feet in height. This edifice was, consequently, more complete, and necessarily contained

more precious objects than those which for centuries had been accessible to explorers. Thus M. Mariette urged with a persistency, easily understood, the assistance of the State to finish disencumbering it. The importance of this operation was immediately recognized. The minister of the interior called together M. de Longperrier, the learned keeper of the Egyptian Museum of Antiquities, and M. de Rougé, keeper of the Egyptian Museum; he consulted M. de Saulcy, the profound and courageous explorer of the borders of the Black Sea, and thus placed himself in the possession of facts, which he transmitted to the institute, claiming its advice, as well upon the disinterring of the Serapeum of Memphis, as on the excavations then in question concerning Assyria. He soon received this advice. The Academy of Inscriptions and Belles-lettres had already, at different times, interested itself with these questions; it hastened to address to the minister a conclusive account, relative to the continuing of the work of disencumbering the temple of Serapis, and to the immediate completion of the excavations already undertaken on the soil of ancient Nineveh.

The Academy of Inscriptions and Belles-lettres wanted still more. Considering the question from the most elevated point of view, it expressed a wish, that the excavations should not be confined to the environs of Nineveh, but that the circle of researches should be considerably extended, and that the Babylonian and Median ruins should be explored and excavated as well as those of Persia and Assyria.

It pointed out the best direction to give

to these researches, and the localities which should be studied in preference. Babylon, so often visited, but whose hollow disengaged hills of brick, indicating immense edifices, have never been excavated as far as the tufa. Ecbatana, now Hamadan, the capital of the Medes, the city of seven enclosures, painted in seven different colors; the central one of which, containing the palace of the king, was not less than seven furlongs around, and being gilded, was the first to attract the attention of the archaeologist in charge of continuing the researches, commenced in Persia and Syria. The Academy asked that the exploration might now be made seriously, and that the excavations should be carried as far as the foundations of these great edifices, and that they should prove in a definite manner what might still exist there. When similar to Nineveh, these ancient cities, shall have given up to us their secrets, it will then remain to question the ruins of these Biblical cities contemporaneous with the first ages of the world, whose extensive remains, to-day without name, cover the most deserted and most desolate regions of Chaldea and Mesopotamia. The only ideas that we possess of this part of central Asia, and these forgotten cities, have been given to us by the English explorers, sent to study the project of opening the commercial route of the Euphrates.

We had a right to expect important results from a great, scientific expedition, which devoted two years in visiting Assyria, Chaldea, Mesopotamia, and Media. Such an expedition could only take place at great expense, and companies of this kind are slow to incur expenses, as we know, when they do not closely comprehend the importance of it. M. Léon Faucher, then minister, thought that he could depend, notwithstanding, upon the intelligence and patriotism of the legislative assembly, and he was right. The credit he asked for was granted to him without hesitation, and at the same moment the company, while in a vein of generous inspiration, likewise at the request of the minister, granted an important credit, for the completion of the excavations of the Serapeum of Memphis, and the transportation of any objects of art, which might be found there. It is now time to say a few words on this interesting discovery.

We know the history of that god called Serapis of ancient origin, although it has been said, and that, too, under the Ptolemies, that all its honor was due to a dream or a royal caprice.

First, Egypt—then Greece, Rome, and entire Italy—raised temples in honor of him; and when paganism was on the decline, and at the moment of its fall, Serapis was one of the divinities the most venerated. The hybrid nature of this god explains this fervency. Its worship was one of those agreeable worships which accommodates itself to all adorations, and the one which a declining religion welcomes in preference. The temples consecrated to Serapis partook of a kind of vulgarity peculiar to this god; they were appropriated to that amalgamated religion, half Greek, half Egyptian; they enclosed, therefore, at the same time Egyptian and Greek monuments, or Greco-roman. These temples were numerous: there were some at Athens; at Rome, and in all the pro-

vinces of the empire. The temple of Athens, constructed in the lower part of the city, has disappeared. There is yet to be seen near Pozzuoli, in the gulf of Naples, the beautiful ruins of a temple of Serapis, whose antique marble is washed by the waters of the sea, and whose columns, which still stand, contain myriads of zoophytes at their base. The temple of Serapis at Roine was constructed on Mount Aventine, near the Via Lata, and a short distance from the ground occupied by the church of St. Etienne. It is at this spot that mythology has placed the grotto of Cacus. The group from the Tiber, which we have in the Museum of the Louvre; and the group from the Nile, at the Vatican, two of the most splendid pieces of Art that antiquity has left us, adorned the two fountains which embellished the entrance to this temple. We have also in the Museum of Antiquities fragments coming from these ruins; among others, the Egyptian bas-reliefs, grooved in the pedestal of the statue in yellow stone, of an Egyptian priest on his knees, and seated on his heels. Yet, the most celebrated of the temples of Serapis was that of Alexandria; it was the Serapeum, *par excellence*, the one of which Rufin has left us a description. This temple had been constructed by Ptolemy, son of Lagus. His library possessed a great renown in antiquity; it was, however, dependent on, and as it was called, the "Daughter" of the library at Alexandria. Cleopatra had placed there two hundred thousand volumes of the library of Pergamus, which Antony had presented to her. This temple of Serapis was destroyed in 391, by Theophilus, patriarch of the city, who had obtained from Theodosius an edict authorizing the destruction of the monuments of paganism. This time, however, the contest was strong. The priests and the followers of Serapis, to which were added a few pagan philosophers, defended the Serapeum with arms. Theophilus, the conqueror, plundered it throughout. It appears, however, that the library was spared; it was only destroyed in 642, by the Saracens, at the same time with the "Mother" library.

The temple discovered recently by M. Mariette had undoubtedly neither the same celebrity nor the same importance as the Serapeum of Alexandria; it possessed notwithstanding, a certain renown, and Pausanias speaks of it as being the most ancient of the temples of Serapis, while that at Athens was the newest. The Serapeum of Memphis had besides another title to the vénération of the Egyptians. The bull Apis was interred within it, and the Nilometer destined to follow the progress of the inundation of the Nile, was placed there.

It is evident, then, that there was here fruitful material for exploration. From the moment that M. Mariette had in his hands the necessary funds, he carried on his researches with extreme vigor. Three years have proved sufficient for him to bring his enterprise to a happy close, and to fulfill the object of his mission in the most satisfactory manner. The disinterring of the Serapeum is now complete, and excavations executed by the intelligent and courageous explorer have produced a series of discoveries of the highest importance, and which throw a new light on the history and the religion of Ancient Egypt. A hasty

analysis of the interesting reports read by M. Mariette, will give us an idea of the great importance of these discoveries.

A few lines, written by M. Jomard, forty years ago, and recalled by M. Mariette, has laid the foundation:

"Near a flat, in the Lybian mountain, it will be necessary to make a great excavation, in order to discover a temple of Serapis. The excavations must be made between Sakkarah and the pyramid, a few degrees north, and dig somewhat deeply, in order to reveal the Sphinx."

M. Mariette observes that it is exactly in the locality pointed out by M. Jomard, that he discovered the ruins of the temple of Serapis, and that it was on a line with the sphinxes, visited and described by Strabo, that led him to make his discovery. This line, which led to the Serapeum, was nearly two kilometers long. It did not present the same aspect of regularity presented by analogous passages leading to other Egyptian temples; it commenced on a line with the cultivated grounds near to a temple of Astartus and other Greek constructions, crossed the desert from east to west, winding through the dismal monuments of the Necropolis of Memphis. The sphinxes placed at each side of the avenue, being separated from each other by an interval of six metres, M. Mariette has calculated that the number of these symbolical animals were about six hundred and thirty. They belong to the time of Psammetichus, are of a white, calcareous stone, of rather ordinary workmanship, and bearing no inscription. The line of the sphinxes terminated in a vast hemicycle decorated with eleven statues of Grecian style, representing the poets and philosophers of antiquity. The whole exterior of the Serapeum, except the line of the sphinxes, was then Grecian, for it was then beyond the hemicycle, near a porch, that the entrance to the temple was to be found.

M. Mariette, in his researches has followed the course pointed out by the sphinxes, finding on his route a number of monuments about on an equality with the Greek and Egyptian style. On the other side of the hemicycle this line terminates in an avenue, which cuts at right angles. In following this avenue to the left, they entered a temple of Apis, where the Egyptians and the Greeks have left traces of their passage, and where M. Mariette only found enormous quantities of human mummies, buried in the thickness of the walls, and at the bottom of wells, covered by the pavement of the temple.

In going to the right, the avenue terminated in a porch, placed at the entrance of the Serapeum, properly so called. After having entered into the Serapeum, or rather after leaving the first, M. Mariette, to his great astonishment, found neither a statue nor a fragment of sculpture or architecture, which indicated Grecian origin. All the inscriptions are equally conceived in one of the three Egyptian styles of writing, although two-thirds of these monuments date from the Lagides, and even from the first Roman emperor. The Greek was then literally excluded from the precincts of the temple, even in these later epochs. The old liturgy of Egypt then reigned sovereign in the sanctuary, forbidding the new worshippers from passing its limits. The Greek gods Serapis, that Proteus of Sinope, in touch-

ing the shores of the Nile, had there transformed himself, and had become an Egyptian.

M. Mariette has proved that this edifice, commenced by Amenophis III., continued by Amyrtus, and finished by one of the first Roman emperors, was composed of two enclosures, at the centre of which was placed the tomb of Apis. Continuing his exploration, and extending it to the whole of the Serapeum, M. Mariette became convinced that the principal monument of the temple was this tomb of Apis, and that consequently the god Serapis was only the dead Apis. M. Mariette has discovered the sepulchral chambers which serve as sepulchres of these mortal gods, of their sarcophagi, and of their embalmed remains. These sepulchral chambers appear to have formed three great distinct wholes. The first was composed of three great detached vaults; the second of an ordinary subterranean cellar, in the form of a gallery, indented like a columbarium, or like the caves of Roman catacombs, with a series of niches eighteen in number, and each consecrated to the sepulchre of one of the Apis, which succeeded each other from Rhamses II. to Psammetichus I.

The third part of the Serapeum was also composed of galleries, in the walls of which have been bored a certain number of funereal vaults. One of these galleries particularly attracted the attention of M. Mariette by its length, which is not less than from six to seven hundred metres, and by the dimensions of its side chambers, some of which are as much as thirty feet high, covered over with fine, well-assorted flag-stone. The sarcophagi deposited in these chambers are of great magnificence; many of them are formed of monoliths of granite, wonderfully polished, and are from five to six metres long, and from four to five metres high. The smallest does not weigh less than 65,000 kilogrammes.*

M. Mariette has sought and found the simple as well as ingenious process (the removing of the sand), by the means of which, the Egyptians succeeded in bringing down such masses to the bottom of these chambers, several metres downward upon the ground of the galleries, and from which, all modern mechanical appliances put in motion, would be impossible to remove.

Independently of these interesting results, there are others which from an historical point of view, are equally precious. Those obelisks which are found placed in their chronological order, almost all of them bearing the date of the reign of one of the princes, which succeeded from Psammetichus to the first Roman emperor, present a sort of inappreciable repertory of the religious beliefs of these epochs, and to make use of the happy expression of M. Mariette, are, as it were, a sort of book, wherein each generation has during eight centuries, successfully written its page.

M. Mariette has deduced from his beautiful discovery the following information:

Firstly, That the Serapeum of Memphis was only built to serve as a tomb for the bull Apis. The Serapeum is then the temple of the dead Apis or Serapis.

Secondly, Apis, living, had at Memphis,

* 11 feet 8 inches long—10 feet 3 inches high—6 feet 8 inches wide; weighing sixty tons.

another temple beside the Serapeum, Apis and Serapis being but one and the same divinity, living or deprived of life.

Thirdly, The Serapeum having been consecrated by Amennophis III., Serapis is then a god of Egyptian origin. Serapis is besides as ancient as Apis, the first Apis dead having become the first Serapis.

The Greeks in adopting the worship of Serapis, did not modify the ancient national worship customary at Memphis. It was only in multiplying the sanctuaries that they attributed to them quite another distinction, than that in vogue at the primitive Serapeum. The Serapis of Alexandria, was not only a dead, but became a sort of compound god, half-Greek, half-Egyptian, the more revered on account of its being of more recent origin, and because the Greek influences had penetrated more profoundly in Egypt.

It is very probable that this new worship of Serapis, might have existed at Memphis in juxtaposition with the primitive worship, without, however, being confounded with it. It is this more recent worship, which must have multiplied these Greek and Egyptian monuments around the sanctuary of the dead god. It must have crept even into the hemicycle at the door of the sanctuary; but there the invasion ceased. The old worship remained absolute master of the old temple, and preserved its austerity and immutability.

The monuments that M. Mariette has gathered during his exploration, are innumerable and varied. They have been deposited in the Louvre, where they will form a sort of museum. When this book appears, they will be before the eyes of the public: we shall not, therefore, describe them. We shall only speak of the most singular among them: we allude to those figures of Egyptian personages in familiar costume, illuminated after the manner of the Chinese statuettes, presenting the same freedom of attitude and of movements; in fact, having the appearance of real baboons. There exists among these personages, the Chinese many-colored statuary, and certain works of Indian sculpture; analogies, that would suppose a commonality of origin; either that the Egyptians borrowed from China or from India their crude statuary, or that, perhaps, among this early people, art at its infancy, and not yet subjected to certain theocratical laws, developed itself in the same manner, confining itself to the literal reproduction of a striking, but vulgar materialism. These statues, to which the learned attribute the highest antiquity, and which must have belonged to a sort of domestic art, have only been found in Egypt in very small numbers; and in fact, have not been able to escape the ruins peculiar to private dwellings. Sculptured in a coarse, calcareous stone, they do not offer the same guarantee of duration as the granite porphyry, and other precious material, appropriated particularly to the monuments of sacred sculpture deposited in the temples and tombs. The coloring of these figures has some resemblance to that of the chests which enclose the mummies; only, we repeat it, the personages have all the agility, and all the freedom of attitude of the living model, which sat before the artist.

These are not the only analogies which exist among the arts of these antique na-

tions. A curious and magnificent collection of urns, vases, and other objects in old Chinese enamel, which will be placed in one of the departments of the palace for the Universal exhibition of the Fine Arts, is a collection in which more than one piece goes back from fifteen to eighteen centuries, presenting to us the most striking points of resemblance either in the form or in the details of ornamentation, to monuments belonging to the Egyptian art, to the most ancient Greek art, or even to those posterior epochs, which are qualified as Byzantine.

Whatever may be the fertility of Art, in the end, it must necessarily reproduce the same forms, and be circumscribed within the same circle.

M. Mariette, after having terminated the exploration of the temple of Serapis, and gathered together all that there could be of it, was preparing to return to France, when the Duc de Luynes proposed to him to make some excavations around the great Sphinx of Ghizé, which might assist in solving the archaeological problem presented by this colossal monument.

The Duc de Luynes, with his usual liberality, placed at the disposal of M. Mariette a sum of 6,000 francs, to defray the expenses of the exploration.

M. Mariette went about the work with all the ardor and tenacity which characterize him. His principal object was to discover certain chambers seen formerly by Caviglia, and which had been covered by the sand; but M. Mariette, once in presence of the colossus, felt himself animated with a nobler ambition, and he proposed to disinter the entire Sphinx. It was the only way to attain a result which would leave nothing wanting, and to cause this monument to speak, which had been silent for so many centuries.

The excavations commenced the 15th of September, 1853, were continued without interruption until the 15th of January, 1854, and brought to light the real enclosure of the Sphinx, the private dwellings that stood before the monument, and at last arrived at the discovery of the temple consecrated to the god whose image is so celebrated.

This temple, which belongs to the first period of Art in Egypt, that is to say, to the epoch of the Pyramids, had up to this time escaped all research. It is a rare specimen of Art in those remote periods. The *dows* which covered it over with a layer of sand twenty-four feet high, have preserved it from destruction.

M. Mariette, after having discovered the ceilings, the tops of the walls, and the upper extremities of the columns of the temple, turned his attention to the sphinx itself, and gradually removed the mountains of sand which covered the faces of the statue to the North and to the South. This operation gave him an opportunity of recognizing a door carefully walled up according to custom, which he was convinced must be the entrance of the subterranean tomb of Osiris, rendered famous by Greek tradition.

These works had exhausted the resources which M. Mariette had at his disposal; the French government came to his aid, and gave him an important allowance, by which he was enabled to continue his researches and to bring his enterprise to a successful end.

In fact, M. Mariette has completely revealed the gigantic statue, and decided that the famous sphinx was in some degree the result of accident. Indeed, it would appear, that the Egyptians, in order to construct the statue to their god, must have taken advantage of a natural rock to which they might add or take away.

The name of this god is Horus. The temple of which we have just spoken, was consecrated to him. Its vast enclosure, square in form, which M. Mariette has completely explored, comprises a great number of chambers or galleries, lined with enormous blocks of granite or alabaster, and other precious material.

The date of this edifice goes back as far as the epoch of the first Pharaohs, or to the fourth dynasty. Like the most of the monuments of the same period, it is completely wanting in hieroglyphical inscriptions.

M. Mariette gives us the most exact proportions of the Sphinx. Its height is 19 metres (about 60 feet). The Egyptians made use of the prominent points of rocks to sculpture the head and body of the colossus, and by the aid of masonry, with which they have closed up the cavities of the rock, and given to the parts in relief the suitable prominence, they have modeled the statue of which we have to-day the remains. The Sphinx, which after several ages is found partly buried under the sands, had not been placed on a level with the ground, the rock which served to construct it being found on an inclined plane, and shut up, as it were, within a sort of ditch, which might have been from fifty to sixty yards wide. M. Mariette supposes that formerly the Nile at the period of its inundation must have penetrated into this ditch. To descend there the Greeks must have constructed the stairs discovered by Caviglio. Independently of these stairs, M. Mariette has discovered a well, the existence of which had been designated by Pococke and Vansleb. This well which is supposed to have communicated with rooms that might have existed in the interior of the colossus, enlarges itself, and shows near the bottom, a cavity formed by a fissure in the rock enlarged by manual labor. Fragments of wood found in this sort of a room, led M. Mariette to suppose that a sarcophagus had been placed there. From the Greek inscriptions found upon the stairs of the Sphinx, it would appear that this colossus was named Harmakhis. The head and not the whole body had been painted by the ancient Egyptians. M. Mariette makes the coloring of the head, go back to the reign of Rhamses the great. This exploration of the Sphinx and the discovery of the Serapeum, are the two greatest archaeological events which have taken place in Egypt since the French expedition; and they do the highest honor to the perseverance and enlightened devotion of M. Mariette.

STYLE.

As pictures, so should poems be; some stand
The critic's eye, and please when near at hand;
But others at a distance strike the sight;
This seeks the shade, but that demands the light,
Nor dreads the connoisseur's fastidious view,
But, ten times scrutinized, is ten times new.

BYRON.